



SYMPHONIES OF

Wind Instruments

“The President’s Own” United States Marine Band
Colonel Timothy W. Foley, Director

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"The President's Own" UNITED STATES MARINE BAND

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edition prepared by Robert Craft

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"The President's Own" UNITED STATES MARINE BAND

When Igor Stravinsky applied the term "symphonies" to his distinctive and idiosyncratic work for 23 winds in 1920, it was not in the traditional sense of the term. The word "symphony" derives from the Greek "syn" (together) and "phone" (sounding), and it was this archaic definition that Stravinsky had in mind when composing his work for "...different groups of homogenous instruments." Even the current definition according to *Grove's Dictionary of Music and Musicians* is not especially restrictive: "A term now normally taken to signify an extended work for orchestra...the adjective 'symphonic' applied to a work implies that it is extended and thoroughly developed." Within this definition this recording presents five "symphonies" for winds, although only three bear the

descriptor in their titles, and only one would be considered a symphony in the formal sense.


Other than the obvious commonality of instrumentation, the most important characteristic that these works share is that they are each the product of an accomplished, distinctive, and significant twentieth-century composer. From the early part of the century we have Stravinsky's *Symphonies of Wind Instruments* and two movements from Charles Ives's *Symphony No. 2* (1907). The Ives is a transitional work that clearly reveals the influence of the nineteenth century, but is also a harbinger of things to come for both Ives and other American composers. In *Symphonies of Wind Instruments*, however, Stravinsky contributed a work for which "The overall form...is an apparent challenge to all previous-

ly accepted canons of musical architecture," a work which immediately re-drew the boundaries for all musical forms.

The middle period of the century is represented by two composers who were proponents of a nationalistic style of composition, and who were each generally considered to be the leading composer of his generation in his respective country. In 1948 Aaron Copland composed music for Lewis Milestone's film adaptation of John Steinbeck's novella *The Red Pony*. Before the movie was released Copland prepared an orchestral suite based on the score, which he transcribed for winds in 1966. According to Copland biographer Howard Pollack, the suite is arguably "...one of the few truly successful concert works so adapted from a film score." Much as Copland established and defined the American sound, Joaquín Rodrigo's works are unmistakably Spanish in character, and his *Adagio para Orquesta de Instrumentos de Viento* (1965) is a prime example of this. It is Rodrigo's only work for

winds, and the wind music community has Robert Boudreau, Director of the American Wind Symphony, to thank for convincing Rodrigo to contribute this original work.

Closing out the twentieth century is David Rakowski's *Ten of a Kind* (*Symphony No. 2*), commissioned in 2000 by "The President's Own" United States Marine Band, under the direction of Colonel Timothy W. Foley. The composition, which features a 10-piece clarinet choir that functions collectively as a soloist, is a highly original work that incorporates elements from the symphony and concerto forms, and reveals influences ranging from baroque to funk. It is a work that looks to the past as well as the future, and provides not only a coda to the twentieth century, but an introduction to the twenty-first century as well.



IGOR STRAVINSKY (1882–1971)
 Symphonies of Wind Instruments (1920)
 Edition prepared by Robert Craft
First recording

Stravinsky completed *Symphonies of Wind Instruments* in the summer of 1920, dedicating the work to the memory of Claude Debussy. As aforementioned, the term “symphonies” does not reflect the traditional definition, but suggests the idea of a “sounding together” of different instruments, with the plural form signaling several such groupings in the work. Stravinsky’s decision to omit string instruments from the score is indicative of his diminished interest at the time in the “expressive” qualities of the strings. According to biographer Eric Walter White, the composition can be looked upon as a musical summary of ideas that had been developing in Stravinsky’s mind during the previous six years.

The form of *Symphonies of Wind Instru-*



ments is essentially a montage of musical images, consisting of episodes and motives that are stated in three different but closely related speeds: Tempo I is $\text{♩} = 72$, Tempo II is $\text{♩} = 108$ (one and a half times faster than Tempo I), and Tempo III is $\text{♩} = 144$ (twice as fast as Tempo I). Throughout the work Stravinsky alternates short litanies (expressed in the form of Russian popular-sounding material), pastoral melodies, and solemn chorale-like passages. The closing Chorale, a procession of solemn, irregularly spaced chords, forms a serene and eloquent coda to the work.

In his preface to the 2001 Boosey & Hawkes edition (used for this recording), Malcolm MacDonald offers the following insight:

[The work] is a kind of mosaic, made out of discrete blocks of contrasting material, separate yet interlocking, in different but closely related tempi. These are shuffled, juxtaposed, or intercut without modulation or transition, culminating in the

ineffably severe calm of the concluding chorale. Stravinsky had already explored the potential of such “anti-symphonic” discontinuity in *The Rite of Spring* and *Les Noces*, but the *Symphonies of Wind Instruments* raises it to a new level. The scoring, which associates each idea with a different grouping of instruments, enhances the impression. Yet paradoxically, at the smallest level, the melodic and harmonic cells out of which the music is spun work across the surface divisions of the work, lending it a kind of secret organic continuity.

Symphonies of Wind Instruments was not an immediate success, and only gradually has it achieved its present status as a twentieth-century classic. This must not have surprised Stravinsky, who had this to say after attending the première of the work, conducted by Serge Koussevitzky:

I did not, and indeed I could not, count on any immediate success for this work. It

lacks all those elements that infallibly appeal to the ordinary listener, or to which he is accustomed. It is futile to look in it for passionate impulse or dynamic brilliance. It is an austere ritual which is unfolded in terms of short litanies between different groups of homogenous instruments. I fully anticipated that the cantilena of the clarinets and flutes frequently taking up their liturgical dialogue and softly chanting it would not prove sufficiently attractive for a public which had so recently shown me its enthusiasm for the "revolutionary" *Rite of Spring*. This music is not meant to "please" an audience, nor to arouse its passions. Nevertheless, I had hoped that it would appeal to some of those persons in whom a purely musical receptivity outweighed the desire to satisfy their sentimental cravings.

Stravinsky began a revision of the work in 1945 (published in 1947), primarily for entering it into copyright and for correcting certain

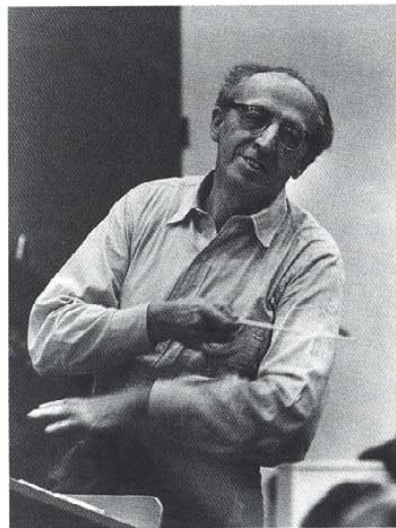
performance-related problems. His re-scoring, including the deletion of the alto flute and alto clarinet in F, actually caused other instrumentation problems with regard to balance and range. His efforts to re-bar rhythmically difficult sections led to an unfortunate fragmentation of larger irregular units and weakened the cadential structure of certain motives. The work's leading advocate, Ernest Ansermet, was particularly critical of the revised 1947 version, and adamantly expressed his preference for the original. Stravinsky eventually returned his attention to the 1920 original version as well, and continued to adjust myriad details with regard to phrasing, dynamics, and voicing. In 2001, with the help of all known authorial sources, Boosey & Hawkes (Hawkes & Sons) published a corrected and revised edition of the 1920 version, which was edited by Robert Craft. The Marine Band is the first to record this authoritative edition of *Symphonies of Wind Instruments*.

AARON COPLAND (1900–1990)

Suite from *The Red Pony*

Film Score and Orchestral Suite, 1948;

Transcribed for band, 1966



Aaron Copland was not the first established composer to try his hand at scoring for film, but he was certainly one of the most successful in doing so on his own terms. Copland was already an established film composer when he began work on Lewis Milestone's adaptation of John Steinbeck's *The Red Pony*, and therefore was afforded opportunities that were unusual for the time. He was given 10 weeks to compose the music for the film (an eon by 1940s Hollywood standards), and had a give-and-take relationship with Milestone that was as unique then as it is now. Although Copland had to craft his music to fit the shape of the drama and the timing of specific scenes, the usual task for a film composer, there were times that Milestone would adjust his direction

and film editing to be in harmony with Copland's score. This symbiosis resulted in a score that is seamlessly integrated into the film.

The film was only moderately successful, but Copland's score was universally lauded as exceptional. Critic Joseph Millichap wrote, "As in his earlier work with Milestone, Copland's score perfectly matches the mood of the visuals, and in this case often surpasses them in evoking the lyric naturalism of Steinbeck's original work." Virgil Thomson opined that Copland's music for *The Red Pony* was "the most elegant, in my opinion, yet composed and executed under 'industry conditions,' as Hollywood nowadays calls itself."

While the music for this score has a folk-like quality, Copland noted that, "Although some of the melodies in *The Red Pony* sound rather folk-like, they are actually mine. There are no quotations of folklore anywhere in the

work." Copland composed nearly 60 minutes of original music for *The Red Pony*, only about half of which is included in the six-movement suite for orchestra. Copland was not prone to verbatim repetition of material in his concert or film music, choosing instead to alter and develop his themes when he brought them back. Because of this quality, there was a wealth of material from which to choose when preparing the suite, and although he rearranged the order in which the music appears in the film, he changed little else in order to present this music in the concert hall. The Suite from *The Red Pony* was enthusiastically received at its premiere by the Houston Symphony under the direction of Efrem Kurtz on October 30, 1948. Copland selected four movements from the orchestral suite when he made his transcription for band in 1966, omitting "Morning on the Ranch" and "The Gift."

The composer describes the movements of the suite as follows:

1. Dream March; Circus Music: Jody has a way of going off into daydreams, two of which are pictured here. In the first, Jody imagines himself with Billy Buck at the head of an army of knights in silver armor; in the second, he is a whip-cracking ringmaster at the circus.
2. Walk to the Bunkhouse: Billy Buck was "a fine hand with horses," and Jody's admiration knew no bounds. This is a scene of the two pals on their walk to the bunkhouse.
3. Grandfather's Story: Jody's grandfather retells the story of how he led a wagon train "clear across the plains to the coast." But he can't hide his bitterness from the boy. In his opinion, "Westering has died out of the people. Westering isn't a hunger anymore."
4. Happy Ending: Some of the title music is incorporated into the final movement. There is a return to the folk-like melody of the beginning, this time played with boldness and conviction.

DAVID RAKOWSKI (B.1958)

Ten of a Kind (Symphony No. 2) (2000)

First recording

In March, 2000, "The President's Own" United States Marine Band, under the direction of Colonel Timothy W. Foley, commissioned American composer David

Rakowski to write a work for winds. Intrigued by a performance he had heard of Rakowski's *Sesso e Violenza*, a work for two flutes and chamber ensemble, Colonel Foley decided it



was time to encourage him to write for band. Rakowski fulfilled his Marine Band commission with *Ten of a Kind*. In the words of the composer, "The work is structured like a four-movement symphony and acts like a concerto with a section of ten variously sized clarinets acting as the concerto soloist. It is dedicated to lapsed clarinetist Milton Babbitt on the occasion of his 85th birthday."

At the time of its première, Rakowski was interviewed about *Ten of a Kind*, excerpts of which are printed below.

I decided to write the piece as a concerto for the clarinet section of the Marine Band after I got the list of available instruments—three or four of most instruments, and thirteen clarinets. My wife Beth is a clarinetist, and I hear the sound of E-flat, B-flat, A, and bass clarinets coming from the practice room all the time—it's pretty much hard-wired into my ears by now. I love the articulative quality of the instrument in staccato passages, the human

singing quality of legato melodies, the clicking of the keys in soft passagework, and I especially love the organ-like sound of a clarinet choir, like the quote of the Bach chorale *Es ist Genug* in Berg's Violin Concerto. I'd already written a triple clarinet concerto for Beth, and thought it would be fun to top myself and write a concerto for ten clarinets—an E-flat, 6 B-flats, alto, bass, and contrabass. The piece is pretty substantial, with four sizable movements, so it's a symphony as well as a concerto—two great tastes that taste great together. As is usual for me with big pieces, I started by writing slow music (which became the second movement), and then wrote other music based on the materials in that movement.

Movement I—*Labyrinth*: To me part of the real fun of writing music is playing with conventions—such as, how do you bring in the soloist in a concerto? The Classical era

convention is, of course, that you write a movement in sonata form with a double exposition, with both themes in the same key, and it is not until the soloist enters that the piece modulates, and you run through the themes again with the correct keys and modulations. I always thought that was hilarious ("Oh please, great soloist, enter and teach us how to modulate!"). Mozart and Beethoven started playing around with this convention in some of the coolest ways. So, in *Ten of a Kind*, I thought I'd play with the idea of choirs (or sections) of the band, and make it into a sort of drama. Each section of the band plays its respective music: first the low brass, followed by the trumpets, woodwinds, then the saxophones. But none of this music satisfies the "soloist." There is nothing that the clarinets feel is "their" music, a sentiment that is expressed in their entrance, a three chord interruption which says, "None of this is for me. Can't you play anything else?" This

is followed by silence, after which the winds go back to what they were doing, as if the soloist hadn't said anything at all. The clarinets interrupt again to say "No, no—really!" They are again ignored, until the saxes play a figure a little like one of the licks in Bernstein's "Prelude, Fugue, and Riffs," and the clarinets latch onto it and start playing with it. This is something they like, and they just play around with it without doing anything significantly musical. This freezes the piece harmonically until the "orchestra" charges back in as if to say "Let's get this piece underway," forcing the clarinets to do something, and this is where the piece proper begins. At that point there is a fairly long section for the clarinets themselves, followed by a series of interplay sequences between the soloist and the orchestra in which the orchestra (especially the trumpets) unsuccessfully attempts to force the opening material on the clarinets. The clarinets won't stand for it and take

over the movement once and for all, riffing on the material that they had stolen from the saxes. The conflict culminates in a big "band moment," with the clarinets trilling, and the opening returns really, really loud in the other instruments. That seemed like a good first movement to me.

Movement II—*Song Stylings*: The second movement explores the concerto concept in a concertino fashion. That is to say, the sections of the band are treated more or less like choirs. It starts with music for the flutes only, with an interjection by the clarinets. The flutes are joined by the oboes, interrupted again by the clarinets, followed by oboes and English horn alone, saxes alone, and so on. I avoided writing a tutti in this movement because I really wasn't sure at this point that I was ready to write for all the instruments playing simultaneously—especially in a slow movement. This is where I figured out

how to mix and blend these sounds, after which I was ready to start writing fast music. Most of the rest of the piece is fast music, with some interjections of slower music. The concertino idea also gave me the drama and the form of the entire movement, which is a bunch of choirs whose colors are zipped together by interjections from the clarinets, followed by a long section of clarinets only, followed by the clarinets playing a tune accompanied by the other choirs, and the movement ends with clarinets and ringing percussion.

Movement III—*Yoikes and Away*: To start the third movement, I did a nod to my old Princeton ways of thinking: the last chord of the second movement had had ten notes in it—so I started this movement with the two notes not in that chord (thus completing a twelve-note aggregate across the movement break)—it just starts with a tutti on F and A-flat. This minor third motive

JOAQUÍN RODRIGO (1901–1999)

Adagio para Orquesta de Instrumentos de Viento (1965)



On a visit to Spain in 1964 Robert Boudreau, founder and conductor of the American Wind Symphony Orchestra, met and offered a commission to one of the unquestioned leaders of the Spanish School of composers, Joaquín Rodrigo. The Adagio was premiered the following summer in Pittsburgh as part of a festival of Spanish music and art.

Born in 1901, Rodrigo lost his eyesight at the age of three, but in spite of this handicap began his music education at an early age. By the time he was 22, his *Juglares* was performed by the Valencia Orchestra, and in 1927 he entered the Schola Cantorum as a student of French composer Paul Dukas. Also during this time Rodrigo received encouragement from accomplished Spanish composer Manuel de Falla. Although influenced by French music

and his experience with Dukas, Rodrigo's music is thoroughly Spanish in nature, creating an ambience that captures the brilliant colors of that culture. His most famous and popular works feature the guitar as a solo instrument, the most successful of these being the *Concierto de Aranjuez*. Composed in 1940, it is a work that catapulted Rodrigo to the forefront of post-war Spanish composers. Other popular works include the *Fantasia par un Gentilhomme*, based on pieces from a 1674 guitar instruction book by Gaspar Sanz, and the *Concierto Andaluz*, based on Andalusian folk tunes and written for four solo guitars.

The Adagio consists of two basic ideas that are alternated in five contrasting sections. In the opening, middle, and closing sections the mood is serene, with a beautiful melodic line

that begins in the flute and is passed around the upper woodwinds. The intervening sections provide a stark contrast, characterized by driving rhythms, brilliant punctuations, and heroic brass fanfares.

CHARLES IVES (1874–1954)

Lento maestoso and Finale from Symphony No. 2 in B minor, A-flat, and F

Notes by Jonathan Elkus, University of California, Davis

iv. Lento maestoso

transcribed for the U.S. Marine Band

by Jonathan Elkus, 2001

First recording

v. Finale: Allegro molto vivace

transcribed by Jonathan Elkus, 1973

(Peer Music, New York City)



present fourth and fifth movements simply as one movement—the traditional “introduction and allegro” pairing common to eighteenth and nineteenth century opera and concert overtures.

Although Ives had completed his Second Symphony around 1907, it waited until 1953 for its premiere and recognition not only as a masterwork of the American Realist school—musically exemplified by Chadwick’s *Symphonic Sketches*—but as the come-lately symphonic icon of the mid-century American Revival, comfortably taking its place among Copland ballets and paintings by Grandma Moses. Ives’s original plan was to number the

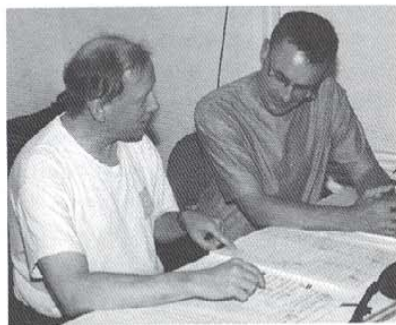
Ives tells us in his *Memos* that the Second Symphony was indeed born of what he calls the “overture habit,” that tried-and-true populist vessel wherein all manner of musical genre can commingle. Here, Ives introduces and juxtaposes patriotic and Scotch-Irish airs, college songs, fiddle tunes, fife tunes, hymn and gospel tunes—tethered motivically to derivatives of Bach, Wagner, Tchaikovsky, and Dvorák. According to Ives’s marginalia this music and other substantial portions of what became the Second Symphony were played by his father’s Danbury (Connecticut) Band during his boyhood, and later by bands and theater orchestras in New Haven during his years at Yale. It would be safe to assume, however, that these lost overtures were considerably less developed than their counterparts that shape the Symphony.

It was at Yale as a four-year student of Horatio Parker—who in turn had been a pupil of Chadwick’s—that Ives grew as a symphonist, learning how to shape open-ended,

developable themes out of closed-end tunes that ordinarily serve best for repetition, variation, and rotation. Under Parker, Ives learned to control space and drama, too: he has auspiciously introduced his big tune, “Columbia, the Gem of the Ocean,” in the first and the fourth movements of the Symphony and in the Finale readies it to spring forth in all its glory amid the jubilant country fiddlers and trumpeters—almost like an allegorical painting. Ives’s direct models here are the German paragons of the popular overture, whose codas emblazon heavyweight tunes with high-energy fiddling—Weber’s Jubel, Wagner’s Overture to *Tannhäuser*, and Brahms’s Academic Festival come to mind among many. And as Cecil Gray aptly noted about Bruckner’s finales, Ives makes these paired final movements his “most important of all...drawing together and clinching the arguments of the foregoing ones.”

The United States Marine Band has been part of the events that have shaped our national heritage for more than two centuries. Its omnipresent role in events of national importance has made it part of the fabric of American life.

Established by an Act of Congress in 1798, the Marine Band is America's oldest professional musical organization. Its primary mission is unique—to provide music for the



David Rakowski and Colonel Timothy W. Foley during a recording session at George Mason University, May 22, 2001.

President of the United States and the Commandant of the Marine Corps.

President John Adams invited the Marine Band to make its White House debut in the unfinished Executive Mansion on New Year's Day 1801. In March of that year, the band performed for the inaugural of Thomas Jefferson and has performed for every Presidential inaugural since that time. In Jefferson, the band found its most visionary advocate and friend. An accomplished musician himself, Jefferson recognized the unique relationship between the band and the Chief Executive by giving the Marine Band the title, "The President's Own."

Whether performing for South Lawn arrival ceremonies, State Dinners, or receptions, Marine Band musicians appear at the White House more than 300 times each year. These performances range from a solo harpist or chamber orchestra to a dance band or full concert band, making versatility an important requirement for band members. Additionally, the band participates in more than 500 public

and official performances annually, including concerts and ceremonies throughout the Washington, DC, metropolitan area. Each fall, the band travels through a region of the United States during its concert tour, a century-old tradition started by John Philip Sousa, the band's legendary 17th director.

As Director from 1880–92, Sousa brought "The President's Own" to unprecedented levels of excellence and shaped the band into a world-famous musical organization. During his tenure, the band was one of the first musical ensembles to make sound recordings. Sousa also began to write the marches that earned him the title, "The March King."

"The President's Own" continues to maintain Sousa's standard of excellence. Musicians are selected at auditions much like those of major symphony orchestras, and they enlist in the Marine Corps for duty with the Marine Band only. Most of today's members are graduates of the nation's finest music schools, and nearly 60 percent hold advanced degrees in

music. More than 90 percent serve with the Marine Band for 20 years or more.

On July 11, 1998, the Marine Band celebrated its 200th anniversary with a command performance at the White House and gala concert at the John F. Kennedy Center for the Performing Arts in Washington attended by the President and First Lady. Also during 1998, the Marine Band became the only organization to be inducted into the inaugural class of the American Classical Music Hall of Fame in Cincinnati.

In July 2001, "The President's Own" performed in Switzerland in conjunction with the 10th International Conference of the World Association for Symphonic Bands and Ensembles (WASBE). The performance schedule included a gala concert at the Luzern Culture and Convention Center, which featured the international premiere of David Rakowski's *Ten of a Kind*.

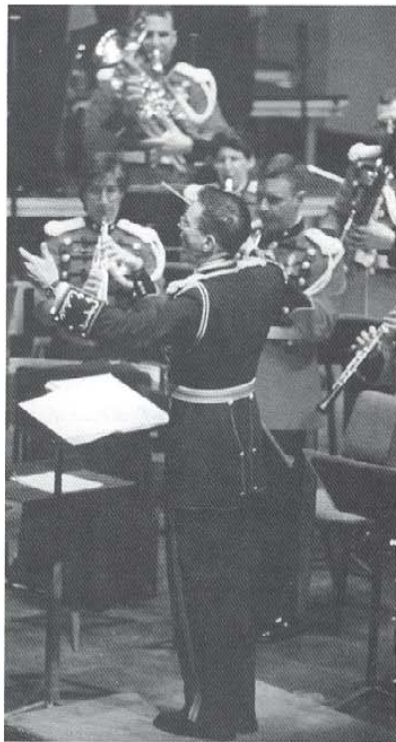
In its third century, the Marine Band continues a tradition of excellence that earned

it the title, "The President's Own." Whether in White House performances, public concerts, or national tours, the music of the Marine Band is the music of America.

Colonel Timothy W. Foley is the 26th Director of "The President's Own" United States Marine Band. During his more than 30-year career, Colonel Foley has served "The President's Own" as assistant solo clarinetist, Assistant Director, and since 1996, the Director who is leading the Marine Band into its third century.

As Director of "The President's Own," Colonel Foley is the Music Advisor to the White House, regularly conducts the Marine Band at the Executive Mansion, and directs the band at Presidential Inaugurations. He also serves as Music Director of Washington's Gridiron Club, a position traditionally held by the Director of the Marine Band.

In his first years as Director, Colonel Foley brought to the podium two distinguished



American conductors (Leonard Slatkin and Frederick Fennell) to lead entire Marine Band performances, a first in the band's history.

During the Marine Band's Bicentennial year in 1998, Colonel Foley led "The President's Own" in concert for inaugural ceremonies of the American Classical Music Hall of Fame in Cincinnati, OH. The Marine Band was the first musical institution to be selected for the Hall of Fame. To celebrate the band's 200th birthday, Colonel Foley conducted a command performance at the White House hosted by the President and First Lady and led the band in a gala concert at the John F. Kennedy Center for the Performing Arts in Washington, DC.

Colonel Foley studied clarinet with Anthony Gigliotti of the Philadelphia Orchestra while attending high school in his hometown of Berwick, PA. In 1964, he entered the Oberlin Conservatory of Music where he studied clarinet with George Waln. He also was a member of the American Wind Symphony in Pittsburgh, PA, for two years.

After joining the Marine Band in 1968, Colonel Foley quickly became a featured clarinet soloist and served as conductor and clarinetist in numerous Marine Band chamber music concerts. He was active in developing and coordinating the Marine Band's "Music in the Schools" program—now an annual event—which introduces local elementary school students to musical instruments and repertoire.

Colonel Foley was named Assistant Director in 1979. He developed and implemented the Marine Band's current audition system and supervised the band's Chamber Music Series. On July 11, 1996, the band's 198th birthday, Colonel Foley was designated Director of the Marine Band. In June 1999, he was promoted to his present rank by the President in an Oval Office ceremony and awarded the Legion of Merit by the Commandant of the Marine Corps.

Piccolo

GySgt Cynthia K. Rugolo

Flute

MGySgt Gail L. Gillespie+

GySgt Betsy J. Hill+

MSgt Sharon T. Winton

Alto Flute

GySgt Betsy J. Hill+

Oboe

SSgt Shawn F. Welk+

MGySgt James T. Dickey

MSgt Mark R. Christianson

English Horn

MGySgt James T. Dickey

MSgt Mark R. Christianson

E-flat Clarinet

GySgt Jon F. Agazzi*

B-flat Clarinet

MGySgt Lisa A. Kadala*

MSgt Jeffrey M. Strouf*

MSgt Janice M. Snedecor

MSgt Elizabeth A. Gish*

MGySgt Ruth A. McDonald

MSgt Randall A. Riffle*

GySgt Deborah Hanson-Gerber

MSgt Charles H. Willett*

MGySgt Richard T. Heffler

SSgt Jason K. Fettig*

GySgt Jihoon Chang

Alto Clarinet/Basset Horn

GySgt Jay E. Niepoetter*

Bass Clarinet

MSgt Barbara A. Hancy+*

Contrabass Clarinet

MSgt Olive U. Wagner*

Bassoon

MSgt Roger C. Kantner+

GySgt Christopher J. McFarlane

GySgt Bernard G. Kolle

Contrabassoon

GySgt Christopher J. McFarlane

Saxophone

MSgt Audrey E. Cupples+

GySgt Miles C. Smith

MGySgt Irvin D. Peterson

SSgt Gregory D. Ridlington

Trumpet/Cornet

GySgt Kurt A. Dupuis+

SSgt Matthew J. Harding+

MGySgt Andrew Schuller

MSgt Steven M. Matera

GySgt John L. Abbracciamento

GySgt Christian S. Ferrari

SSgt Susan M. Rider

SSgt Daniel E. Orban

SSgt Michael P. Mergen

French Horn

MGySgt William J. Zsembry+

GySgt Kristin E. Davidson+

MSgt Max E. Cripe

MSgt Amy M. Horn

MGySgt John P. Troxel

Euphonium

MSgt Steven Kellner+

MGySgt Philip D. Franke

Trombone

MGySgt Bryan R. Bourne+

GySgt Charles A. Casey

GySgt Donald C. Patterson

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MSgt Patrick S. Corbett

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MGySgt Ronald L. Hancy

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SSgt Glenn C. Paulson

SSgt Kenneth Wolin

SSgt Janis M. Potter-Paulson

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GySgt Mark Latimer+

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GySgt Glenn A. Dewey+

Piano

GySgt Robert J. Boguslaw

Harp

GySgt Karen A. Grimsey+

* Clarinet soloist on *Ten of a Kind*

+ Principal

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U.S. Marine Band

Recorded May 21–25, 2001, at the Center for
the Arts, George Mason University, Fairfax, VA.

SYMPHONIES OF

Wind Instruments

"The President's Own" United States Marine Band
Colonel Timothy W. Foley, Director



IGOR STRAVINSKY

- [1] Symphonies of Wind Instruments
(1920) 8:17
edition prepared by Robert Craft

AARON COPLAND

Suite from *The Red Pony* 13:25
transcribed by the composer

- [2] Dream March (2:39)
[3] Circus Music (1:51)
[4] Walk to the Bunkhouse (2:38)
[5] Grandfather's Story (3:40)
[6] Happy Ending (3:17)

DAVID RAKOWSKI

Ten of a Kind (Symphony No. 2)
(2000) 28:34
for Clarinet Section and Wind Ensemble

- [7] Labyrinth (5:21)
[8] Song Stylings (8:29)
[9] Yoikes and Away (7:34)
[10] Scherzo: Martian Counterpoint (7:10)

JOAQUÍN RODRIGO

- [11] Adagio para Orquesta
de Instrumentos de Viento 8:34

CHARLES IVES

transcribed by Jonathan Elkus
Lento maestoso and Finale
from Symphony No. 2 11:17
[12] Lento maestoso (2:20)
[13] Finalc (8:57)